¡TE TOCA A TI! (It's Your Turn)
Spanish Language Competition
Teacher Information Packet

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Program Objectives:

Students will be able to:

Express feelings and emotions about the work of art
Identify important elements of the work of art
Describe the paintings using appropriate vocabulary
Engage in conversation, listen and respond to prompts

National Education Standards:

For Language Arts – Foreign Language (grades K-12):

- Communication - Communicate in languages other than English.
- Cultures - Gain knowledge and understanding of other cultures.
- Connections - Connect with other disciplines and acquire information.

For Language Arts - English (grades K-12):

- Evaluation Strategies
- Communication Skills
- Communication Strategies
- Applying Knowledge
- Multicultural Understanding
- Developing Research Skills

For Fine Arts - Visual Arts (grades 9-12):

- Understanding the visual arts in relation to history and cultures.
- Making connections between visual arts and other disciplines.

Activities Prior to the Program - Prerequisites:

- Students should learn the vocabulary provided
- Using the sample images provided in this teacher packet have students try to describe the works of art as a practice for the videoconference. The *Writing About*

Art document (included in this Teacher Information Packet) can be used to help students consider ways to respond to the images.

- Make a copy of the vocabulary for each student to have during the videoconfernece
- Teacher should introduce rules of the competition
- Teacher should divide the class in teams (4—5 students per team)

Role of the teacher during the videoconference

The teacher should:

- Score each student's response according to her/his own expectations or rubric (correctness of response, fluency, pronunciation, grammar and vocabulary, etc.).
- Give each student a copy of the vocabulary.
- Enforce the rules of the game; be sure that students speak one at the time while the rest of the class listens.
- Call on students by name to answer questions and keep an orderly and quick pace. It's important to be on hand for the videoconference, you will be facilitating along with presenter.

Directions for Te Toca A Ti competition

1. The students will be divided in teams (4-5 per team); the teams will be numbered (1, 2, etc). The number of teams per class should be six or fewer—whether the competition occurs between two classrooms in a multipoint videoconference or between teams within the same classroom in a single point videoconference.

2. The students should have the vocabulary in front of them and be familiar with the terms).

3. Depending on the level of the students, the presenter will give a warm up exercise either in English or Spanish.

4. The presenter will show an image on the screen; students will have 30-40 seconds to look at the painting. It is not necessary for the students to write anything down because they should be discouraged from reading pre-composed sentences. The objective is to observe carefully, then describe and express themselves as in ordinary conversation.

5. Listed below are some guidelines of what the students should talk about. These are taken from How To Write About Art included in this Teacher Information Packet.

   What do you see (people, objects); what is this picture about; what's going on; is there any action.

How is the work made: clay, oil, etc.; color, light, shape, lines, etc.
How does the work make you feel; what do you like or don't like about the painting; is it a happy or sad painting?

6. The on-camera presenter will start by calling on a team at random. A leading question will be posed or description will be requested. The classroom teacher will call on a member of the team to respond. Other members of the team should also speak up, one at a time. When the first team runs out of things to say, the on-camera presenter will then call on another team and the classroom teacher will select a member of that team to respond. The game continues this way rotating among teams and various students with the goal of giving each student a turn to say something (in complete sentences) about the work of art.

7. When the teams have exhausted their comments about the work of art, the presenter may pose bonus questions for additional points.

8. The classroom teacher will decide how many points to give based on **correctness**, f**luency, pronunciation, grammar and vocabulary**.

9. When all the teams have had the opportunity to answer the questions, the teacher will tally up the points and declare the winning team. Medals will be awarded to the team members

¡TE TOCA A TI!
SPANISH ART COMPETITION

VOCABULARIO:

Can you guess what the following cognates mean?

La perspectiva	_____
El arte	_____
El/la Artista	_____
El pintor	_____
Pintar	_____
Los colores	_____
Realismo	_____
Barroco	_____
Cubismo	_____
Las personas	_____
La figura	_____
Comparar	_____
La diferencia	_____

Vocabulario general (general vocabulary):

La pintura, el cuadro	painting
El tema	subject matter (theme)
Pintura a óleo	oil painting
Las pinceladas:	brushstrokes
espesas/finas	thick/thin
rápidas/sueltas	fast/loose
Líneas:	lines
bien marcadas	well marked
curvas	curved
horizontales/verticales	horizontal/vertical
Una mesa	a table
En primer plano	close-up
Al fondo	background
Al lado de	next to
A la derecha	to the right
A la izquierda	to the left
Detrás de/delante de	behind/in front
Sobre/debajo de	on something (over)/under or underneath
Colores fríos/calientes	cold/warm colors
Dibujar	to draw.

Dibujo	drawing
Me gusta	I like ….
No me gusta	I don't like ….
El estilo	style
Hay	**there is / there are** (hay dos manzanas en la mesa)

VOCABULARIO PARA LAS IMÁGENES:
(These images will be used during the video conference)

Las Meninas (Maids of Honor), Diego Velásquez, 1656

Las meninas	Ladies in waiting
Enana	dwarf
Infanta / princesa	princesa
Una sala	room
El palacio del rey	the king's palace
La luz	Light
El lienzo	canvas
El pincel	brush
El espejo	mirror
La ventana	window

Las Meninas, Pablo Picasso, 1957

Las figuras	figures
Comparar	to compare

Still life with Fish, Bread and Kettle, Luis Meléndez, 1772
Bodegón

El/un pescado	fish
El pan	bread
La caldera	kettle
Dientes de ajo	garlic cloves
La botella	bottle
La mesa	table
Naranja	orange (fruit)

Christ and the Virgin in the House of Nazareth, Francisco de Zurbarn, c. 1640
Cristo (Jesús) y la Virgen en la casa de Nazaret

El cielo está nublado	The sky is cloudy
Corona de espinas	crown of thorns
Pinchar	to prick

Mirar	to look at
Lágrimas	tears
Palomas	dove
Ropa, indumentaria	clothes
La muerte	death
Crucifixión	crucifiction

Harlequín with Violin, Pablo Picasso, 1918
Arlequín con violín

Colores vivos	bright colors
Formas geométricas	geometrical/geometric forms
Canción	song
Traje	costume
Chistoso	funny, witty
Máscara	mask
Tocar el violín	to play the violin
Personaje	character

The Annunciation, Jaime Ferrer c. 1457
La Anunciación

El Arcángel Gabriel	Archangel Gabriel
Anunciar	to announce
Ángeles	angels
Flores	flowers
Azucenas	lilies
Pureza	purity
Una jarra	jar
Velas	candles

Laban Searching for his Stolen Household Gods,
Bartolomé Esteban Murillo, c. 1665
Labán en busca de sus dioses domésticos robados

Buscar	to look for
Robar	to steal
Un cuento	store
Antiguo Testamento	Old Testament
Las mujeres	women
Los hombres	men
Una tienda de campaña	tent
Las montañas	mountains

Los árboles	trees

Caprichos: They Spruce Themselves up, Francisco de Goya, c. 1793-1798 (Etching and aquatint). Caprichos (aguafuerte)

Acicalarse	to spruce yourself up
Las calaveras	skulls
Unas tijeras	scissors
Los duendes	goblins
El murciélago	bat

Este cuadro es una sátira. ¿Qué, o a quién/quiénes critica Goya?

Don Juan Antonio Cuervo, Francisco de Goya, 1819

Arquitecto	architect
Diseñar	to draw or design
El compás	compass (for drawing)
La chaqueta	jacket

¿Cómo son los colores? ¿Y las penciladas? ¿Cómo presenta Goya a Don Juan?

Femmes, Oiseau, Etoiles, Joan Miró, 1942
Mujeres, Pájaros, Estrellas

Las mujeres	women
Los pájaros	birds
Las estrellas	stars
Acuarela	watercolor

¿Qué hacen las mujeres?
¿Cómo son las figuras? ¿Los colores? ¿La composición? ¿Te gusta? ¿Por qué?

Still Life under a Lamp, Pablo Picasso, 1962
Bodegón debajo de una lámpara

Una copa	a stemmed glass (stemware)
Una bombilla	light bulb
Colores vivos	bright colors
Cortar	to cut
Bloque de madera	wood block

Pope Sixtus IV, attributed to Pedro Berruguete, c. 1500
El Papa Sixtus IV

Al fondo	in the background
La naturaleza	nature
La mitra	mitre
Una capa	cloak
Echar una bendición	to give a benediction
Las joyas	jewels
Un anillo	ring

¿Cómo está vestido el Papa? ¿Por qué lleva un vestido suntuoso (lujoso)? ¿Qué piensas tú?

SAMPLE IMAGES VOCABULARY

St. Jerome, Jusepe de Ribera, c. 1638-1640
San Jerónimo

Medio desnudo	half naked
Pecho	breast
La cruz	cross
Golpearse/azotarse	beating oneself
Llevar	to wear
Piedra	stone
Sufrir	suffer
Calavera	skull
Una manta	blanket

¿Por qué hay una Biblia en la mesa? ¿Por qué se azotea San Jerónimo?
¿Por qué mira la calavera?

Still Life with Biscuits, Picasso, 1924
Bodegón con bizcocho/galletas

Un tazón	bowl
Manzanas	apples
Un plato	plate
Un cuchillo	knife
Arena	sand
Bizcochos/galletas	biscuits
Un vaso	glass
Una tajada de manzana	apple slice

El corazón de la manzana	apple core
El mantel	table cloth
Sombra	shadow
Plano	flat
Las hojas	leaves

The Immaculate Conception, Bartolomé Esteban Murillo, 1680
La Inmaculada Concepción

Vista de abajo a arriba	seen from below
Movimiento	movement
Colores vivos	bright colors
El manto	cloak
Concebida sin pecado	conceived without sin
Las azucenas	lillies
Pureza	purity, chastity
Luz	Light
Rogar por nosotros	to plead (pray) for us
Ángeles	angels
El cielo	sky

Writing About Art

Learning to write about art is a helpful tool in understanding it. Once the observer knows what to look for in a piece of artwork, it becomes easier to both write about and understand the work. Listed below is a guideline that will help you.

Questions to ask yourself as you write:

1. *What do you see? What is this picture about?*
   People
   Objects
   Scene – time and place
   Action – what is going on ?

2. *How is the work made --what materials, tools, or process are used? What elements has the artist manipulated? The following list may be helpful.*
   Oil, watercolor, pastel, ink, clay
   Palette knife, brush, pen, chalk, etching, screen printing
   Color, light, line, shape, space

3. *How does the work make you feel?*
   Happy, sad, anxious, angry, nostalgic, adventurous
   Are the brushstrokes rough or smooth, or are they evident at all? Are the colors hot or cool
   Is the subject matter active or quiet, ? Are the lines flowing, irregular or discontinuous?

In addition to analyzing the work, it is also important to do a little research about the artist such as when and where the artist lived. What were some of the things the artist was concerned about and how is this apparent in his or her work? Were there things in the artist's life that inspired him or her? In short:

4. *What can you learn about the artist:*
   What country is the artist from?
   What can you find out about his or her experiences?
   What ideas or feelings is the artist suggesting?

Finally, play the role of the art critic. Art criticism is based on a number of things. Think, for example, about the style the artist is using. You may want to consider the following approaches the artist may have taken:

Realism: The artist accurately describes the subject matter – the art looks real.
Formalism: The artist has experimented with shape, color, space in an unusual way.

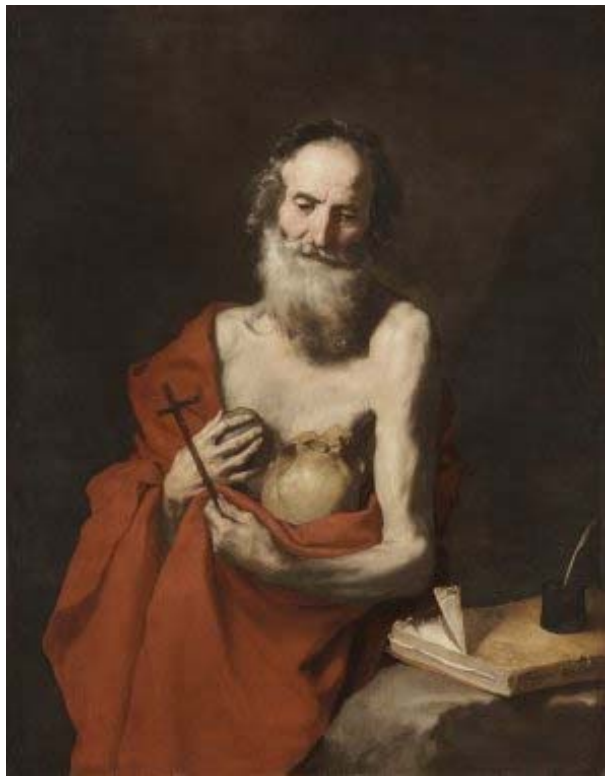
Now put it all together! You decide - has the artist succeeded in doing what you think he or she tried to do?

Sample Images

for ¡TE TOCA A TI! (It's Your Turn)

The Cleveland Museum of Art

Still Life with Biscuits, Pablo Picasso (Spanish, 1881 - 1973) 1924
1978.45



***St. Jerome,* Jusepe de Ribera (Spanish, 1591 - 1652) c. 1638-1640**
1961.219

The Immaculate Conception, Bartolomé Esteban Murillo
(Spanish, 1617 - 1682) c. 1680
1959.189